

Flute

Hiatus

Largo $\text{J}=50$

tr sfz

pp f

Andante $\text{J}=64$

Slower ten.

A Tempo

19 f $\text{f} > \text{mp}$ $\text{mf} > \text{mp}$ $\text{mf} > \text{mp}$ Ritard

24 cres mf f

$\text{J}=56$ Accel poco poco f

28 p mp mf f

34 $\text{J}=76$ f sfmp f ff

38 fff $\text{f} > \text{mf}$ mf Rit. $\text{J}=56$ ff

42 p ff p

48 p mf f

53 p ff f p

58 Accel. poco $\text{mf} > \text{p}$ poco p

63 $\text{f} > \text{p}$ p f fmp f

DIAT-TEC 505

Fl.

Pg.2

Fl. d=69

67 mf cresc ff Solo

71 sfmf ff

74 P f

79 f f

83 mf f p

87 p f mp

90 p mf p mp

93 f ff Acel

96 mp mf mf

101 mf f f

J=69 Slower J=92

Fl.

Pg. 4

J=69

J=56

oboe



Oboe

Largo $J=50$ Hiatus

2 2 | 3 | 4 | 5 |

10 Andante $J=66$ COUNT f p ff Slower A Tempo Slower ten.

19 A Tempo TUBA p mf

27 Ritard $J=56$ Accel pacc a pacc

31 Accel more $J=76$ f f

35 sf mp mf f ff f >

39 mf COUNT $J=56$ (4) p p p p

45 f mp COUNT mf f

53 mp mf f COUNT $J=56$ Accel pacc

Don't WAIT

to Pg. 2

Ob

Pg.2

J=69

64 *poco* 3 *f* *mp* *p* *f* *p*

68 *f>p* *mf* *f* *f*

71 *p* *f*

74 *p* *p*

79 *f* *f*

83 *mf* *f* *f* *p, s.m.*

87 *5* *p, 3* *5* *3* *mp*

90 *p* *mf* *p*

93 *f* *mp* *f* *ff* *ff*

96 *Slower* *Accel* *J=96* *f* *ff*

107 *f* *ff* *f* *ff* *f*

112 *ff* *mf* *mp* *p* *p* *mf* *f* *mf* *ff* *mf* *ff*

J=80 Subito Slower *J=90 FAST*

Ob.

Pg. 3

D = D in 1

117 

B♭ Clarinet

Hiatus

B^b Cl.

Pg.2

$$-14 = 69$$

65 $\frac{6}{8}$ $\begin{matrix} p \\ f \end{matrix}$ $\begin{matrix} p \\ f \end{matrix}$ $\begin{matrix} p \\ mf \end{matrix}$

69 $\begin{matrix} f \\ f \end{matrix}$

72 $\begin{matrix} 3 \\ 3 \end{matrix}$ $\begin{matrix} 3 \\ 3 \end{matrix}$ $\begin{matrix} 3 \\ 3 \end{math>$

74 $\begin{matrix} 3 \\ 3 \end{math}$

79 $\begin{matrix} f \\ f \end{math}$

84 $\begin{matrix} N.R. \\ f \end{matrix}$ $\begin{matrix} N.D. \\ f \end{matrix}$ $\begin{matrix} f \\ p \text{ sempre} \end{math}$

87 $\begin{matrix} 3 \\ 3 \end{math}$

90 $\begin{matrix} 5 \\ 3 \end{math}$

93 $\begin{matrix} 3 \\ f \end{math}$

96 $\begin{matrix} \text{Slower} \\ \boxed{J=60} \end{matrix}$ $\begin{matrix} 3 \\ mp \end{math}$

103 $\begin{matrix} 2 \\ \boxed{J=92} \end{matrix}$ \rightarrow to Pg. 3

N.D. = not doubled; play loud enough to balance with others.

Bb Cl.

Pg. 3

106 

112 

117 

122 

129 

136 

143 

150 

157 

167 

175 

183 

Bassoon

Largo $J=50$

Hiatus

7 3 PP mf p

7 $\text{g} \text{f} \text{p}$ PP Andante $J=68$ Slower A Tempo

18 Slower ten. A Tempo

27 Ritard $J=56$ $\text{Accel. poco-a-poco}$ pp mf

30 Accel-poco-a-poco Accel $J=76$

35 ff mp mf f p cross f ff f

39 f p Rit. $J=56$ f.p

47 f p p f

52 mf f.p f.p

56 $\text{mf} > \text{p}$ poco Accel poco

64 poco f f f f

68 $\text{f} > \text{p}$ $\text{mf} < \text{f}$ f

Bn.

Pg. 2

71 9:4 

74 9:4 

79 9:4 

83 9:4 

87 9:4 

89 9:4 

92 9:4 

94 9:4 

96 9:4 

101 9:4 

to page 3 

107 9:

Bn.

Pg. 4

Solo

182 

186 

Ritard

p (no dim.) finé

Handwritten musical score for piano, page 2, measures 75 to 134. The score includes dynamic markings like *f*, *ff*, *mp*, and *mf*, and performance instructions like "solo", "Auel", and "sostenuto".

Measure 75: *f* *f* *f* *f*
Measure 80: *mp* *f* *p*
Measure 85: *mf* *f* *p* *mf* *p*
Measure 89: *mf* *mp* *mf* *mf* *mf*
Measure 93: *f* *ff* *f* *ff* *ff* *fff*
Measure 96: *f* *ff* *f* *ff* *f* *ff* *f* *ff*
Measure 106: *f* *ff* *f* *ff* *f* *ff* *f* *ff*
Measure 112: *ff* *mp* *mp* *p* *mp* *f* *mp* *ff* *ff*
Measure 117: *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff*
Measure 122: *ff* *mp* *mf* *mp*
Measure 128: *mp* *mf* *f* *mf* *mp*
Measure 134: *mf* *mp* *mf* *mp*

Hn

Pg. 3

140 

B♭ Trumpet

Hiatus by L. McClure

Largo $J=50$

As shown $\boxed{j=66}$

36

— { $\underline{\text{mp}}$ } $\underline{\text{mf}}$ $\underline{\text{f}}$ $\underline{\text{mp}}$

B: f $\underline{\text{mp}}$ $\underline{\text{mf}}$ $\underline{\text{f}}$ $\underline{\text{mp}}$

40 *Rit.* $J=56$ *mf* *f* *cup mute* *solo* *p*

14 14 14 14

67 J=69 $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$

A musical score page showing a single melodic line. The key signature starts with 7/4 and changes to 2/4. The dynamics are marked with *mp*, *f*, and *p*. The score includes a bassoon part with a sustained note and a dynamic marking of *f*.

BbTp.

Pg.2

con sordino →

84

con sordino →

to Pg. 3 →

Trombone

Largo $\text{J}=50$

Hiatus by M. Come

Andante $J=66$

Answer p-12-8 play with "F" Attachment only.

Tbn

Pg. 3

ms. 169 *Ritard* *old* *new* $\int = d$

149 20 $\int = 69$ $\int = 69$ $\int = 69$ $\int = 69$

172 $\int = 59$ *Sostenuto*

176 $\int = 59$ $\int = 59$ $\int = 59$ $\int = 59$ $\int = 59$

180 $\int = 59$ $\int = 59$ $\int = 59$ $\int = 59$ $\int = 59$

184 $\int = 59$ *finé*

Tuba

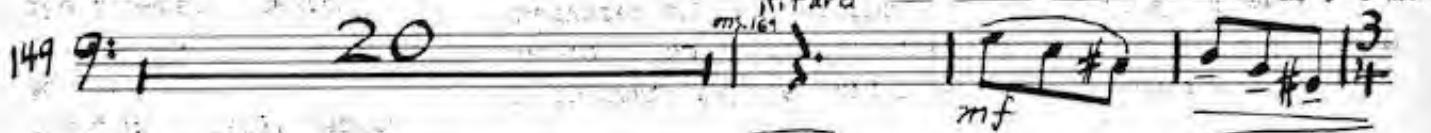
Pg. 2

Tuba

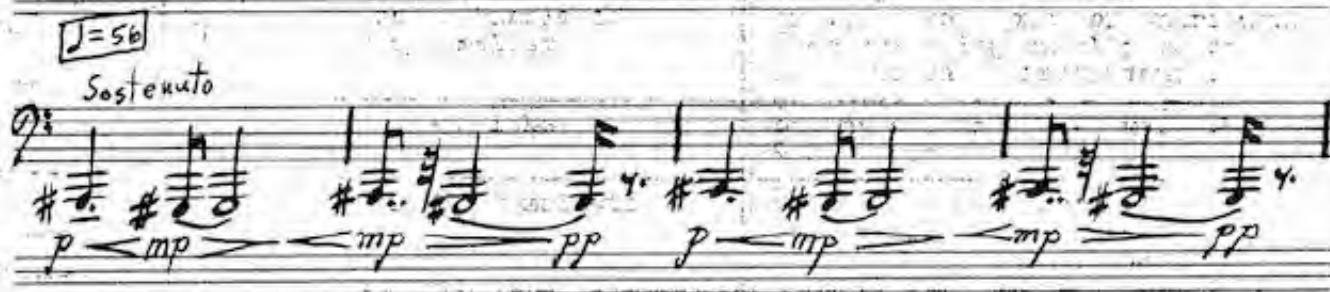
Pg. 3

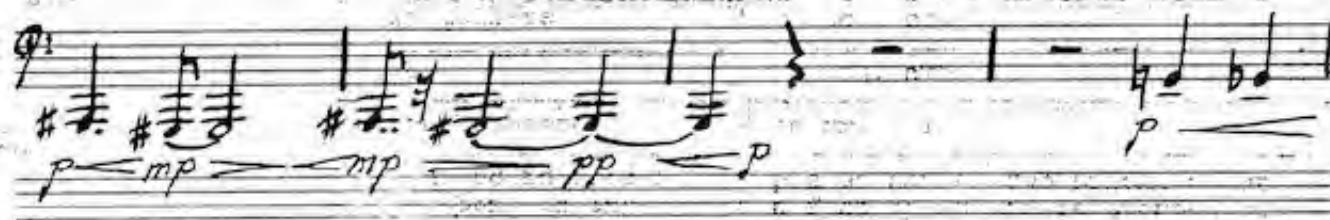
136 9: 

143 9: 

149 9: 20 

172 9: 3 

176 9: 

180 9: 

184 9: 

Percussion

Pg. 1

Hiatus

Percussion (one player)

(instruments followed by their abbreviation used in the score)

3 timpani* (Timp.)

snare drum (snare)

large suspended cymbal
(sus. cym.)

small gong

large tam-tam (tam-tam)

triangle (Δ)

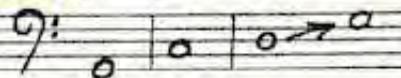
wood block (W.B.)

3 tom-toms: small, medium,
& large (small tom, etc.)

thin pine board^①

Timpani settings:

Drums: 1 2 3



Preferably the D, C, and low G will be in the low register of their drums, and the drum sounding D will be re-tuned up to G while the percussionist is not playing. Four drums may be used instead of re-tuning.

percussion set up
for ms. 121-149:

cymbal → \odot
Tom-Toms → \textcircled{S} \textcircled{L} \textcircled{M}
player → \times

OR

Mallets & Accessories	uses of:
timpani mallets	on Timp. & sus. cym.
wooden handle of Timp. mallet	on W.B., tom-toms, or snare drum when switching quickly to or from Timp. to these instruments.
snare sticks	on snare drum, tom-toms, W.B., & sus. cym.
very soft mallets	to be used consecutively on sus. cym., gong, & Tam-Tam (ms. 85-94 & ms. 180-184)
hard felt mallets	to be used consecutively on tom-toms & sus. cym.
soft mallets	on tom-toms
a bow	on sus. cym.
triangle beater	on triangle
① a pine board from a fruit box, or any other type of wood adequate to the purpose.	placed across two bricks about a foot apart; to be stomped on by the percussionist's foot in order to produce the loudest possible sound when broken in two. (whip or slap-stick may be substituted.) (ms. 105)

Note: The percussion instruments used in this piece are easily capable of *ffff*, and a marking of forte (f) is to be regarded as two levels under loudest possible.

hard felt, 9 yellow, 3 muted, 2 paper, 6, 4 beater
Prc. Pg. 2

16" + 20" sus cym
L, M, H toms
BD, SD, G, WB

(muted S, D, L + M thms)

Hiatus



L. Tom Largo (J=50) 10 00
9:4 5 10 10 10 10
mf PPP
SMALL sus.cym. very soft mallets
if necessary Choke

Andante (J=66) to 1 (ms. 16) 6 Slower A Tempo Slower ten. A Tempo (H) F1. 8
10 10 10 10 10 10 10 10

Rit. (J=56) Accel-foco-a-poco--- hard felt mallets
Trill (J=56) Tom-Toms (S) Accel more → Accel - poco-a-poco---
27 27 27 27 27 27 27 27
PPP PP → mp

Marcato (B.D.) Accel more L. Tom Accel w/ shaft W.B. (J=76) Toms M. S. M.
32 32 32 32 32 32 32 32
P > mp P > mf L. Tom P > mf < f

Toms L. M. L. 4 M. B.D. to 1 Slower
36 36 36 36 36 36 36 36
B.D. mp P > mf P < f

Rit. → (J=56) Trill to 00 L. cym
40 40 40 40 40 40 40 40
PPP

Prc. (J=69)

73

78

85

89

93

96

Prc. B.D. (3 2 1 3 2 1 3 2 1)

Pg. 5

Timp. Handle

snare (pp) (♩ = 92)

tr. (timpani) ready R.S. RS (f) (crash cym.) (crash cym.) (muted) (muted)

101 (snare on) (PPPP) ff fff ff

L.Tom (crash cym.) (WB) (f) (L.Tom) (tr. (timpani)) (♩ = 92) (f) (PPP) (f)

107 ff ff 108 109 110 111 112

Subito Slower (♩ = 80) (SUS Cym. L.R.G.) (ly (snare off)) (♩ = 92) (Sub. FAST) (♩ = 92) (Sub. FAST) (snare R.S.)

112 (less) (mf) (half note H. tom) (L.R.G. Tom) (mf < f) (L.Tom) (ff) 113 114 115 116 117

L.Tom (wash cym.) (f) (L.Tom) (ff) (L.Tom) (ff) (2 Bongos Small Tom) (ff) (ff) (ff)

117 118 119 120 121 122

sm. Bongo (sm. Tom) ACCENT BAR LINES ONLY- RRL RRL

122 ff p mf p

11 Pg. 6

(J.=60)

Pg. 7

13-

M. Tom tr. mmmmm

162 9: f pp f pp 3 mf p

167 9: M. Tom B.D. Ritard old J=J now

mf p mf p 3 mp

173 9: J=69

P mp P PP

J=56 LRG. Tom to 19 B.D.

177 B.D. very soft mallets

tr. mmmmm

same mallets → EINAK sus. cym tr. mmm

2 P PP

183 mmm

tr. mmmmm

choke

mp p < mp > pp

LRG. CYM

6 fine

Percussion

Pg. 1

Hiatus

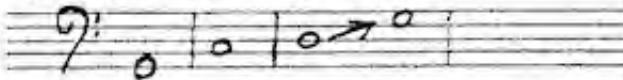
Percussion (one player)

(instruments followed by their abbreviation used in the score)

3 timpani* (Timp.)
snare drum (snare)
large suspended cymbal
(sus. cym.)
small gong
large tam-tam (tam-tam)
triangle (Δ)
wood block (W.B.)
3 tom-toms: small, medium,
& large (small tom, etc.)
thin pine board \oplus

Timpani settings:

Drums: 1 2 3

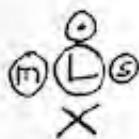


Preferably the D, C, and low G will be in the low register of their drums, and the drum sounding B will be re-tuned up to G while the percussionist is not playing. Four drums may be used instead of re-tuning.

percussion set up
for ms. 121-148:

cymbal \longrightarrow \odot
Tom-Toms \longrightarrow \ominus \textcircled{L} \textcircled{m}
player \longrightarrow \times

$\boxed{\text{OR}}$



Mallets & Accessories	uses of: (ms. = measure)
timpani mallets	on Timp. & sus. cym.
wooden handle of Timp. mallet	on W.B., tom-toms, or snare drum when switching quickly to or from Timp. to these instruments.
snare sticks	on snare drum, tom-toms, W.B., & sus. cym.
very soft mallets	to be used consecutively on sus. cym., gong, & Tam-Tam (ms. 86-94 & ms. 180-184)
hard felt mallets	to be used consecutively on tom-toms & sus. cym.
soft mallets	on tom-toms
a bow	on sus. cym.
triangle beater	on triangle
\oplus a pine board from a fruit box, or any other type of wood adequate to the purpose.	placed across two bricks about a foot apart; to be stomped on by the percussionist's foot \blacksquare and \blacksquare broken in two. (whip or slap-stick may be substituted.) (ms. 105)

Note: The percussion instruments used in this piece are easily capable of *ffff*, and a marking of forte (f) is to be regarded as two levels under loudest possible.

4 hard felt
Prc. ♫ yel. ym.
2 mutes

Pg. 2

Hiatus



Timp. Largo $\text{J}=50$ to 99

9:4 5 10 10 10 if necessary Choke

mf PPP p

small sus.cym. very soft mallets tr

ms. 16

Andante $\text{J}=66$ to 1

10 6 Slower A Tempo Slower ten. A Tempo 8

Rit. $\text{J}=56$ Accel-poco-a-poco hard felt mallets

Tri to Toms (s) Accel more → Accel-poco-a-poco

27 2 9: p PPP PP mp

Tom - Toms (L)

BD Mariato Accel more Wooden handles of Timp mallets

Large Tom Accel Toms w/soft W.B. L.Tom trummet M S M

32 9: p mp p mf p mf f

Timp L. tom M small sus.cym. Slower

B.D. mp p mf p f

40 Rit. $\text{J}=56$ Tri

40 $\text{J}=56$ Tri

9: 10 10 10 10

PPP

Pre (J=56) Pg. 3

sus. cym. Bowed r-bow. to f

L. Tom

Large Tom R.S. hand muted L.T.

44 - } P f mp mp pp

soft mallets / snare stick (Shuff) Lrg. Tom W.B. cym

snare sticks Small sus. cym. Toms (s)

48 - } mp 3 pp mf

(Im. 54) L. Tom sus. cym. bow to cym

small sus. cym. very soft mallets tr unnnnnnnn

52 2 mf f pp semper

get to forte as soon as possible

58 - } to S.D. Snare choke on

Accel — poco — a — poco — — — — — — — (J=69)

SNARE tr unnnnnnnn

63 - } fpp semper

(ready 20" 99)

R.S. to 99 large cym very soft mallets

68 2 f pp

mf f pp

Prc (L=69)

73

78

85

89

93

96

Prc. (L.=60)

Pg. 6

127

132

137

142

147

Re-tune timpani on D to G ^④

13

00

④

9: 0 → 0 ||

Pr. M. Tom (J.=60)

Pg.7

162

tr *mmmmmm*

f *pp* *f* *ff* *mf* *p*

167

B.D.

Ritard

mf *p* *mf* *p* *mp*

173

p *mp* *p* *p*

177

B.D.

very soft mallets

tr mult. *tr* *mmmm*

PPP *p* *pp*

183

same mallets

tr *mmmm*

choke

mp *p* *mp* *pp*

Violin I Largo $\boxed{J=50}$

Arco non vib.

PP

senza vibrato

7

P

Hiatus

+ = *slap pizz*

Pizz

Sfz

arco

3

vib Andante $J=66$

v

11

P

Slower

A Tempo

Slower

ten.

15

PP

19

P

23

mf

> mp

cres

mf

27

Ritard

$J=56$

Accel-poco-a-poco

mp

31

mp

Accel

(v)

35

sub

mp

36

ff

Sfmp

39

ff

mf

mf

mp

mf

P

mf

P

$V_n I$

Pg. 2

p.s. = pluck simultaneously

Vn I *Agitatissimo* at the heel Pg. 4

149 *f* *sfp* *f* *sfp* *mf*

155 *f* *f* *mf* *f*

161 *ff* *mf*

168 *Ritard* *old* *new* *J=69*

175 *J=56*

184 *mf* *mp* *p* *mp > p* *mp*

188 *Ritard* *J=50* *ten.* *ten.* *fine*

MS. II and onward: whenever this notation is used, the bow should lift off the string but not back up and then continue in the same direction and sound rhythmically like: 

Note: Imperceptible bow changes indicated in ms. 33 + 187, — in parentheses.

$$ms, 4+; (+3Bb) = \text{ } \overset{b}{\underset{b}{\oplus}} \text{ } \equiv$$

Violin II Largo $\boxed{J=50}$

Hiatus by Lee McClure + =slap pizz

Aria senza vib.

pp *senza vibrato*

pizz + arco

Andante $\boxed{J=66}$

7 *p* *mp* *p* *p*

11 *v* *v* *mp* *p*

15 *Slow* *A Tempo* *Slow* *ten.*

19 *A Tempo* *p* *mf* *p*

23 *mf* *mp* *cres* *mf*

27 *Ritard* $\boxed{J=56}$ *Accel-poco-a-poco* *mp* *mp*

31 *mf* *mp* *f* *ff* *sub* $\boxed{J=70}$ *mp*

35 *f* *ff* *sf mp*

36 *mf* *cres* *f* *ff*

39 *slower* *mf* *mp* *Rit.* $\boxed{J=56}$ *p* *p*

Vn II

P9.2

43 *sul A* $\left(+38\text{b} \right)$
p sempre

48

53

59 *play* *Accel - poco - a - poco*

66 *solo* $J=69$

71 *sul A* $f \dots$

74 $mp \dots$ mf

79 $f \dots$ mf

84 $f \dots$ $f p$

89 *sul A* *sul D*

93 *sul D*

96 *Slower* $J=60$ *Pizz* *p.s.*

p.s. = pluck simultaneously

Vn II

Pg.3

at the heel

Accel — — p.s. — — $J=92$

103 

Subito Slower $J=80$

112 

117 

126 

143 

Vn II

Pg. 4

Agitatissimo
at the heel

149 

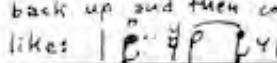
161 

168 

175 

184 

188 

ms. II and onward: whenever this notation is used, the bow should lift off the string but not back up and then continue in the same direction and sound rhythmically like: 

Note: Imperceptable bow changes indicated in ms. 33 + 187, - in parentheses.

ms. 44: (+3Bb) = 

Viola

Hiatus by Lee McClave

Largo $J=50$

10 $\text{Largo } J=50$ $\text{sul G } (+2G)$ 5

11 poco piu mosso $\text{Andante } J=66$ mp

13 Slower $\text{mp} > \text{p}$ mp

17 A Tempo Slower fem. A Tempo

21 $\text{mf} > \text{p}$ $\text{mf} > \text{mp}$ $\text{Ritard } J=56$ Accel - poco -

25 mf f p mp $\text{a} - \text{poco} -$ $\text{Marcato Accel more} \rightarrow \text{Accel} -$

30 mp $\text{mf} > \text{mp}$ $\text{f} > \text{ff}$ sub. mp f J=76

34 f sf mp mf f

38 ff mf $\text{mp} > \text{pp}$ $\text{Rit. } J=56$

42 p ff f $\text{p} < \text{ff}$ $(+2A)$

48 pizz Arco p $\text{p} > \text{pp}$ f

52 sub. p fp pizz Arco p

56 $\frac{12}{4}$ $\left\{ \right\}$ $\left\{ \right\}$ $\left. \bar{p} \right\}$ $\left. \bar{p} \right\}$ $- \left. \bar{p} \right\}$ $- \left. \frac{3}{4} \bar{p} \right\}$ $mf > mp$

62 $\frac{1}{4}$ $\left. \bar{p} \right\}$ $Accel - poco$ $\left. solo \right\}$ $\left. \bar{p} \right\}$ $poco$
 $\left. \bar{p} \right\}$ $mf > mp$ $mf < f$
 $\boxed{J=64}$ $\left. \bar{p} \right\}$ $sul G$

67 $\frac{1}{4}$ f $\left. \bar{p} \right\}$ $- \frac{2}{4} \left\{ \right\}$ $\frac{4}{4} \left. \bar{p} \right\} \bar{p} \left. \bar{p} \right\}$

72 $\frac{1}{4}$ mp f $\frac{3}{4} \bar{p}$ mp $\frac{1}{4} \bar{p}$ $\frac{1}{4} \bar{p}$

77 mf f f f

82 mf $\frac{2}{4} \bar{p}$ $\frac{3}{4} \bar{p}$ $\frac{3}{4} \bar{p}$ $\frac{1}{4} \bar{p}$ $sul A$

87 mp mf p $sul D$

91 f mp f ff mf f

95 ff ff $\boxed{J=60}$ $Slower$ $Pizz$ $Arco$ $(+2B)$ $Pizz$
 f mp mf

99 $Accel$ $\boxed{J=42}$

$\left. \bar{p} \right\}$ f

\rightarrow to pg. 3

Va

Pg.3

at the heel

Sempre

103 

112 

117 

122 

129 

136 

143 

Va Agitatissimo

Pg. 4

Va *Agitissimo*
at the heel

149 *Agitissimo* 19. 4

155

161

168

175

184

188

ms. II: whenever this notation is used, the bow should lift off the string but not back up and then continue in the same direction and sound rhythmically like: |  |

ms. 3	ms. 47	ms. 98	ms. 19
$(+2G) = \textcircled{0}$	$(+2A^b) = b\textcircled{0}$	$(+2B^b) = b\textcircled{0}$	$(+1E^b) = b\textcircled{0}$

From ms. 184 onward, imperceptable
bow changes are written out in
parentheses.

Vc

Pg.2

50 9: - $\begin{cases} f \\ p \end{cases}$ - | - $\begin{cases} f \\ p \end{math>$

55 9: $\begin{cases} 3 \\ 4 \end{math}$

60 9: $\begin{cases} 3 \\ 4 \end{math}$

62 9: $\begin{cases} 3 \\ 4 \end{math}$

67 9: $\begin{cases} 3 \\ 4 \end{math}$

73 9: $\begin{cases} 3 \\ 4 \end{math}$

78 9: $\begin{cases} 3 \\ 4 \end{math}$

83 9: $\begin{cases} 3 \\ 4 \end{math}$

88 9: $\begin{cases} 3 \\ 4 \end{math}$

93 9: $\begin{cases} 3 \\ 4 \end{math}$

96 9: $\begin{cases} 3 \\ 4 \end{math}$

101 9: $\begin{cases} 3 \\ 4 \end{math}$

p.s. = pluck simultaneously
dotted slurs = no accent on the bar line

V_c

Pg. 3

at the heel

Arco

A musical score for piano, page 108, ending 9. The score consists of two staves. The top staff shows a melodic line with eighth and sixteenth notes, featuring a dynamic marking 'f' and a crescendo line. The bottom staff shows harmonic information with Roman numerals and various sharps and flats. The page number '108' and ending number '9' are at the top left.

ms. II: whenever this notation is used, the bow should lift off the string but not back up and then continue in the same direction and sound why themically like: 

ms. 42
(+1 E) =

In ms. 33-4 imperceptable bow changes are indicated in parentheses and are written out in ms. 185-190, in parentheses.

Double Bass

Hiatus

11-1 Largo $J=50$

at the heel

9/4

sfz *sfp* *mp* *p* - | 5 |

26 

34 9: *♩ = 76* (v) *at the heel* *Pizz* *sfz* *mp* *mf*

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+=slap pizza

* see note pg. 4

D.B.

Pg.2

47 9:3 (3) P (4) P

52 9:3 (5) P (6) P

57 9:3 (7) P (8) P (9) P (10) P (11) P (12) P

63 9:3 P Accel — poco — a — poco — $\boxed{J=69}$

69 9:3 P P f P P f P P f P P f P P f

74 9:3 P P P P P f P P P P P P P P P

80 9:3 P f f P P

86 9:4 P P

96 9:3 P P

$\boxed{J=60}$ Slower P P

Accel — $\boxed{J=92}$

to pg. 3 $\gg\gg$ \rightarrow

D.B.

Agitatissimo

Pg. 4

Area

191 $\text{J}=50$ p *finé*

ms. II: whenever this notation is used, the bow should lift off the string but not back up and then continue in the same direction and sound rhythically like: | $\overline{p\gamma}$ $\overline{p\gamma}$ |

Actual concert pitch of harmonics: $\text{op: } (-1A) = 0$ MS. 27

MS. 28

In ms. 33-4 imperceptable bow changes are written out in parentheses.